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Students of Bryn Mawr College

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The College News

VOL. XX, No. 20

BRYN MAWR AND WAYNE, PA., WEDNESDAY, APRIL 18, 1934

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COLLEGE NEWS, 1934

PRICE 10 CENTS

Pygmalion Reviewed by Dramatic Critic

Performance Was Competent,
Well Paced, Minus Obvious
Self-Consciousness

PLAY HOLDS INTEREST

(Especially Contributed by Peter
Stirling, Dramatic Critic of The
Philadelphia Record)

Good, old *Pygmalion* came back to life again in Goodhart Hall last Friday and Saturday nights. In the original story, I believe, a Greek artist created a statue and then fell in love with it. In his sleep the nude came to life. Which made possible the traditional long kiss sunset ending.

Had Shaw been around at that time his play would have been different. He would have pointed out that the Greeks were fond of their garlic. And he might have stressed the fact that *Pygmalion* always took enough to bring anything to life, even tougher marble than was used in Galatea. He would undoubtedly have had an epilogue claiming that the whole thing was a tragedy because love leads to marriage and marriage is, at best, a sorry affair.

Shaw wasn't around, however. And his knowledge runs more to the abstract of language than the concrete of statues. Still there's no doubt about the brilliance of his dialogue. Or is there much discussion as to his skill in dramatic construction.

But when it comes to philosophy, there's a different story. Shaw's blasé pessimism is hot enough even to wither the unwitherable pessimism of a Bryn Mawr senior. His superiority approaches that of a Bryn Mawr "Magna." And his boredom with the commonplaces of life is within hailing distance of a Bryn Mawr graduate student's. Such pessimism, such superiority, and such boredom have their places both on the Main Line and the stage. Certainly *Pygmalion* deserves

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J. Cartier Will Give

Performance Here

Bryn Mawr is promised an unusual treat in the dance recital to be presented by Jacques Cartier on Thursday evening in Goodhart Hall. Lauded by critics all over the world as a "brilliant young dancer" and as the American Nijinsky, he comes here with a reputation for remarkable skill. It is the first time that a man dancer has ever appeared at Bryn Mawr, and his versatility and strong masculinity should attract a large audience.

In spite of his French name, Mr. Cartier is an American, as he proves by his interest in American Indian dances. He has lived and studied in strange nations everywhere so that he brings first-hand information to his dances of Spain, Italy, Japan, and of the Hopi Indian country. Aside from his fame as a concert dancer, he has scored great successes in Ziegfeld's "Follies" and in "Golden Dawn." He is known chiefly for his "strong, hard dance" and his strikingly original effects, but he is also considered a mature and careful artist. His savage dancing, particularly, is said to be a "revelation of fierce abandon and impressive dignity," "as perfect a piece of the dance-art as will ever be found."

The program will begin with a series of four Spanish dances, for which Mr. Cartier is excellently fitted. Each of these dances presents a different phase of Spanish life. After a group including the love-song of Dante to Beatrice, he will interpret several portraits for the theatre; Rodrigo Borgia waiting for his father's death, and Louis XIV conducting a ballet rehearsal will be among them. His final numbers will be taken from the Hopi Indian dance-cycle and promise to be the high point in the program. The first is a medicine maker's ecstatic dance after the mysterious and sacred Mescal Rite, and the second is a Hopi war dance. The savage vigor and artistry with which he brings these to

(Continued on Page Four)

CALENDAR

Thursday, April 19: Chapel. Miss Ely will speak on "Women in Politics." 8:40 A. M.

Professor Blanchard will discuss "What Is Truth?" Common Room, 5:00 P. M.

Dance Recital by Jacques Cartier. Goodhart, 8:20 P. M.

Sunday, April 22: A Group of Madrigals by Mr. and Mrs. Hotson. Deanery, 5:00 P. M.

Sunday Evening Service conducted by Rev. Alexander C. Zabriskie. Music Room, 7:30 P. M.

Wednesday, April 25: Dr. Arthur H. Compton on "Do We Live in a World of Chance?" Goodhart, 8:20 P. M.

Miss Park Describes Next Year's Courses

Work Announced in Economics,
Mathematics, Bible Study,
History of Art

J. L. LOWES INVITED

Speaking in Chapel, Thursday, April 12th, Miss Park discussed changes in the faculty for next year. No member of the faculty is retiring, so the changes will be less fundamental than they were last year when Dr. Leuba, Miss Crandall and Mrs. Wright all retired.

Former members of the faculty who are returning from leaves of absence, are: Dr. Agnes Rogers, Head of the Department of Education; Dr. Arnold Hedlund, of the Department of Mathematics; and Dr. Margaret Gilman, of the Department of French. Dr. Rogers has been away two years; one year she spent in Great Britain, for the most part at St. Andrew's University; she was ill during a large part of the second year. Dr. Hedlund has been at Princeton as National Research Fellow in Mathematics. In addition to his work at Bryn Mawr next year, he is to give a joint seminary at the University of Pennsylvania for Pennsylvania and Bryn Mawr graduate students. Dr. Gilman will return from Paris, where she is spending the present semester of her sabbatical year.

Those members of the Faculty who will be away next year are Dr. Lily Rosa Taylor, Head of the Department of Latin; Miss Marti, who is returning to her home in Switzerland; Dr. Anna Pell-Wheeler, of the Department of Mathematics, and Dr. Ilse Forest, of the Department of Education. Dr. Taylor has been appointed acting professor in charge of the School of Classical Studies in the American Academy at Rome. Her place will be taken by Dr. Louise Adams Holland, who was Assistant-Professor of Latin at Smith, with leave of absence to be Fellow at the American Academy in Rome, and was later Assistant-Professor of Latin at Vassar. Dr. Holland has lectured at Bryn Mawr. Miss Agnes Kirsopp Lake, a former Fellow at the American Academy in Rome, who is to take her Doctor's degree at Bryn Mawr this year, will be instructor in Latin in Miss Marti's place next year. She will give a course in Rapid Reading instead of the Mediaeval Latin course given this year. Mrs. Forest has received the Sterling Fellowship in Education at Yale, a great honor, which is rarely accorded to women. Mrs. Forest will continue her work in education and its connection with philosophy.

Dr. Cadbury has received the Hollingsworth Professorship of Divinity at Harvard. At his suggestion none of his graduate work is being offered next year: graduates may attend seminars at the University of Pennsylvania. Dr. Chew has offered to give a course for undergraduates on the Bible as Literature, probably during the first semester of next year. This course has been given and has proved very popular at Bryn Mawr in the past, and Dr. Chew has also given it at the University of Chicago Summer School three times. There

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Faculty Game

Since the admission price for the faculty basketball game was not announced prior to the game, anyone who wishes a refund will please come to Terry Smith, Penn West, before next Monday.

French Miracle Play Given in Cloisters

Simplicity of Production and
Formalized Costumes Give
Mediaeval Tone

MORE PLAYS DEMANDED

Another of the unique opportunities of seeing rarely-given plays, for which Bryn Mawr is well-known, was afforded us last Sunday when the undergraduates presented an old French miracle play, *Le Miracle de Théophile*. The play was given in the cloisters, and the combination of the mediaeval setting with the reverential and sincere acting of the students resulted in a highly praiseworthy illusion of quiet devoutness. The entrance of the cast chanting a Latin hymn, the very simple and conventional costuming, the unhurried, sedate movements of the actors, and the serious, sober tones of their voices all contributed to our impression that the presentation of miracle plays is Bryn Mawr's especial forte and that more of them should be given.

The director, Evelyn Thompson, deserves our highest praise for the untheatrical simplicity of the performance, and for her choice of the setting. The cloisters present both an ideal background and an ideal stage for mediaeval productions, because they permit the use of the conventions of the mediaeval theatre. The actors stood on the walls of the cloisters, framed in the arches, and, although they remained standing in full view throughout the play, they were considered offstage until they spoke or moved. In this way, the whole cast was used, as it was in the Middle Ages, to provide a conventionalized setting and background for the actors who were on the stage at any given moment, and the effect of all the costumes was used all the time to set the tone of the play. In other words, throughout the play the audience was continually kept conscious of the presence of the devil and of his emissary, clothed in ghastly green and fiery red, of the presence of the Church in its royal purple robes, and of the presence of Notre Dame in conventional blue, because they all stood in the background on the cloister walls as though in a painting, until the moment when they stepped quietly out of the painting and entered the action of the play. There was a reposeful lack of modern suspense in the knowledge that just these people and no others would eventually enter the play, but, despite this knowledge, there was a great deal of dramatic suspense as to exactly how and when they would be brought in and as to just what words they would use when they got there. We found that the return to the simple conventions of the mediaeval theatre, which are almost exactly the opposite of modern theatrical conventions, was not at all boring and had a surprising amount of dramatic interest and suspense.

The acting was excellently done by the entire cast. Miss Stewart, as Théophile, spoke in clear and audible tones with a very pure French accent, and acted with a sincere earnestness that would have done credit to a much older actress. Her emotional reverence in the scene in which she begged Notre Dame to intercede with the devil for the return of her soul, brought a high emotional pitch to the entire play. The devil, played by Miss Jar-

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Undergrad

The Undergraduate Association wishes to announce the election of Peggy Little, '35, as president for 1934-35.

Questionnaire Describes College Courses; Students Discouraged by Almost One-Half

Strikingly Small Proportion Emphasize Originality; Detailed
Memory Work Predominates, Forty-One Have
Excessive Reading Required

MOST OF COURSES COVER MATERIAL ANNOUNCED

In answer to the course questionnaire recently circulated by the *News* among the undergraduates, the *News* Board received so much information that it can no longer cope with details or trends, memory work or originality, or any reading whatsoever, and is about to launch a crusade against any and all courses with any of these characteristics. We learned that of 120 courses in college, 65 involve mostly memory work, only 30 originality, 42 small details, 48 broad trends, and 50 discourage further study, while only 58 do not. Feeling somewhat appalled by the number of discouraging courses we plunged on to the more cheering information that only 41 courses require too much reading and almost all courses cover the material announced.

Detailed information about each course was given in answer to the following question: "Does each course (a) involve mostly memory work, originality, broad trends, small details, too much reading; (b) cover the material announced; (c) discourage further study in subject?"

The differences in the minor, major, and advanced work in each department are clearly indicated. For example, in some departments the minor course is so good that students are encouraged to take major and advanced courses which prove discouraging because they involve too much memory for detail. In other departments the minor courses are so poor that they discourage the student from further work in that department, although the major and advanced courses appear to balance memory work with originality, and trends with details.

This first section will contain an analysis of the required and popular minor and elective courses given in

Dance at Deanery Gains

New Charm from Setting

On Saturday, we attended the most delightful College function of our career at Bryn Mawr: the dance in the Deanery. Until then, we had never realized what a tremendous addition a little of the atmosphere of a home would be to a college dance nor how much more easily we could display our social charm in a comfortable drawing room than in the bare and draughty spaces of the gymnasium. We are distinctly grateful not only to Miss Thomas for giving her house to the Alumnae, but to Mrs. Chadwick-Collins, the Chairman of the Deanery entertainment committee, and to Betty Perry, '35, for organizing such a successful dance in a new place.

Those of us who have known the Deanery only this year, felt that we were treading on historic ground. The spirit of a charming and distinguished hostess and her many distinguished guests seemed to fill the house and made us feel greatly privileged to be there. It gave greater charm to our fellow-guests, who looked better and all seemed to enjoy themselves more than at any previous dance.

In many ways, the Deanery is an ideal place for a party. It provides a comfortable and dignified setting for the chaperones, who, at the gymnasium, are always being blown and pushed around. There are pleasant, quiet places to sit, for those who do not wish to dance incessantly. Tokens of Miss Thomas' many and varied interests were extraordinarily conducive to conversation, which the very good music was not loud enough to drown. Although we realize that perhaps the Deanery would be somewhat too small for the big Christmas and Spring dances, we sincerely hope that the Alumnae who were staying there were not too much disturbed by our dance to lend us their house for another dance soon again.

college. *Freshman English* is overwhelmingly original, stresses trends over details, but discourages 1/5 of the students, and is thought by 1/5 not to cover the material announced. *Sophomore English* stresses memory slightly over originality, balances details and trends, discourages 1/4 of the students, covers the material, and is thought by 1/2 to involve too much reading.

All the required sciences discourage a large proportion of the students, stress memory work and details, but cover the material. *Physics* requires 8 times as much memory as originality, and discourages 3/5. *Biology* involves 6 times as much memory as originality, 3 times as many details as trends, and discourages only 1/5. *Chemistry* needs 8 times as much memory as originality, contains 8 times as many details as trends, and discourages 1/3 of the students taking it. *Geology* requires 11 times as much memory as originality, covers 2 1/2 times as many details as trends, and discourages 1/4.

Required Philosophy gives opportunity for 5 times as much originality as memory work, deals with 3 times more trends than details, discourages 2/5, and is thought by only 1/10 to contain too much reading. *First Year Latin Literature* requires 9 times as much memory as originality, contains 2 times as many details as trends, discourages more than 1/3, is thought by 1/4 to involve too much reading, but covers the material completely.

Everybody thinks that *Elementary German* is completely a detailed memory course, 1/8 of the students think it contains too much reading, 3/4 say it covers material, and only 1/3 are discouraged. Similarly, everybody thinks *German Reading* involves all detailed memory work, 1/12 think it has too much reading, the same proportion are discouraged, and 1/2 only think the course covers the material.

First Year French requires twice as much memory as originality, balances details to trends in the ratio of 6 to 5, is thought by 1/2 of the students taking it to contain too much reading, and discourages 3/7 from further study. *Minor History* demands 12 times as much ability for memory work as for originality, strikes a nice balance between details and trends, and is thought to cover the material by 2/3 of the students answering the questionnaire; and, although 1/2 of the students believe that it has too much reading, it discourages only 1/10. *Minor Economics* requires 3 times as much memory as originality, places equal emphasis on trends and details, but is considered by 1/2 to require too much reading, and discourages 1/3. *Minor Politics* demands 4 times as much memory as originality, covers more trends than details, completely covers the material, discourages only 1/10 of the students, and is thought by no one to contain too much reading.

First Year History of Art balances memory with originality, and trends with details, discourages 1/4 of the students, but is thought by only 3/4 to cover the material, and by 7/12 to contain too much reading. *First Year Psychology* needs 6 times as much memory as original work, deals with 5 times as many details as trends, discourages 1/3 of the students, is thought by 1/8 to have too much reading.

Haverford Play

Marianne Gateson, Jill Stern, Doreen Canaday, and Madelyn Brown are working with Cap and Bells of Haverford in the production of *Three-Cornered Moon*.

THE COLLEGE NEWS

(Founded in 1914)

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To Err is Human

The collective judgment of the undergraduates on their college courses has given us to pause and reflect at great length in the early hours of the morning. It seems a definitely deplorable state of affairs that fifty out of one hundred and eight courses have discouraged ten to one hundred percent of the students from further study in their subject. We stand ready to admit that it is impossible to please everybody; but since courses providing either an opportunity for more originality than memory work, or preserving an equal balance between memory work and originality, have on the whole discouraged no one, while courses stressing memory and small details have generally discouraged a large proportion of the students, it may be concluded that the students have some system in their discouragement. It is significant in this light that the popular electives are almost all courses which require original work, showing that the students tend to turn with relief from the large amount of memory which is inflicted upon them to some course that will give an outlet to their smothered originality.

We wish also to point out the unfairness of the emphasis on detail and memory work in all the Required Sciences. Except for First Year Latin, all of the other required courses tend to preserve an even balance in their characteristics: Required Philosophy gives a great opportunity for and training in original thinking, but also requires memory and nicely balances details with trends; Sophomore English is remarkably distinguished, in comparison with the courses as a whole, by the just care with which it steers a middle course among all of the possible extremes. But it becomes apparent that the basis for the opposition to the Science Requirement is not our objection to any form of disciplinary training, but our reluctance to embark on a course which is so specialized as to be extremely difficult for anyone without a talent for memorizing small details. Since the English Required Courses are so balanced and arranged that they can be passed by anyone who is either original or who can memorize details, it seems unfair that the Required Sciences should emphasize details to such an extent that anyone who is original and cannot memorize details is unable to pass them.

We further wish to suggest that the minor course in each department should be an indication of the character of the work in the whole department. In many instances this is already the case: Minor History is an exact indication of the kind of course that is to be expected from the entire History Department, and any student who likes the Minor course may be sure of finding its characteristics repeated in the Major courses. However, in some departments, such as in Archaeology, the Minor course gives an opportunity for original work, does not emphasize small details, and is liked by all the students, while the Major courses appear to demand little originality, mainly memory for small details, and discourage many who were encouraged by the Minor course to take more Archaeology. In the Economics Department, the reverse is true: the Minor course is apparently discouraging, has too much reading, and requires too much memory work, while the Major course is one of the best balanced and most satisfactory courses in college. We feel that the various departments should endeavor to give in their First Year courses a sample of the kind of work they will expect from their major students, so that no one may suddenly discover herself having to do exactly the sort of Major work for which she is least fitted and which she had not been led to expect by the First Year course. In the Advanced work there should be a wide choice of courses emphasizing either memory or originality, trends or details, so that the student may do the sort of specialized work for which she is best equipped. Under the proper guidance of the department she can accomplish an equal amount in doing either original work or in acquiring a great deal of information, in working on trends or in doing detailed study.

The Play's the Thing

Those of us who have just seen the spring play, supposedly the culmination of the Varsity Players' efforts for the year, are confused about the fundamental relation of our college dramatic organization to the college as a whole. The plays that Bryn Mawr presents are, for most outsiders, the only evidences of undergraduate activity; and even for us they have much more interest than all of the organizations that retire to the lower hockey field for practice, or shut themselves in council in the confines of Goodhart. These others have their part in the college, and work efficiently and regularly; but Varsity Dramatics appeals to many more of us for the opportunities it offers for experience in acting and in working backstage. Furthermore, Varsity plays

WIT'S END

This is "Be Kind To Animals Week." We want to make the appeal more specific.

BE KIND TO BATS

Be kind unto the pretty bat
And do not worry it,
It always knows what it is at—
You cannot hurry it.

Do not flap at it with a towel—
It is im-per-vi-ous;
And do not start up with a howl—
You make it ner-vi-ous.

When in its eye you flash a light,
Be sure to beg its pardon,
For old lang's sake, at least, you
might
Remember kindergarten.

ALL THE NEWS THAT'S PRINTED TO FIT

(Scene: News office)

Copy Editor (in the throes of writing a headline): How can I abbreviate the Dean's name? This line comes to half a letter too much, no matter how I turn her around.

Unresponsive Editor: Get hold of Miss Park and change the head on her—it doesn't slant right!

Copy Editor (feelingly): Hell!
Editor: And will one of you guys find Fellowes and chop him off at the end?

Proof-reader: Yes, but—his end is important.

Editor: That's just too too bad about him. You don't think I can jump him twice do you?

Copy Editor (in deep): No, hardly.

Editor: Got that? Now! Come you all and look at the dummy.

Proof-reader (conciliatory): O, it's a beautiful dummy!

Editor: I think it's a pretty lively looking dummy myself. You see, Miss Park jumps here! And the Dean runs over to page four. And then we've got Varsity Dramat skipping to six so we can insert the cast.

Copy Editor: I wish Mrs. Manning would change her name. No matter how I twist it I can't possibly get it to fit.

Editor (lightly): That's all right. I'm going home now, and leave you to cope with Mrs. Manning.

Copy Editor: Well, whatever I do to her, she comes to a bad end.

The only time the newspapers have so far failed to characterize the great American Mohammed is:

Wirt's
Nertz.

ALL THROUGH THE NIGHT

Mounds of cigarette ash, telescoped—
in butts
Bent double like little murdered men
in white;
Smoke, the thickness of Child's Butter
Cakes;

And in a corner hunched am I. My
lids,
Slit just to waking point
By the dull knife-edge of doggedness,
Peer Rip Van Winkle-like through
straggled locks
That hang as tails from rats upon
the water front.
Reams of pencil-smudged, light yellow
paper—
Reams of inked and beautifully copied
paper—
Oh, write on, thou deep-dyed hand!
Three hours since the watchman
came.
The cocks crow.
The dawn tinges the grey, smoke-ridden
room—
Write on—write on—write on and on!
—Eternity.

The Question from previous issues:
What is our biggest mistake?
Answer:

Cheero—
THE MAD HATTER.

IN PHILADELPHIA

Orchestra Program.
Leopold Stokowski conducting:
Beethoven,
Symphony No. 3 in E Flat (Eroica)
Brahms,
Fourth Symphony in E Minor
Theatres

Forrest: Last week of *My Mary*.
land revival, with a large cast, none
of them very good. Not worth seeing.
Erlanger: *The Party's Over*, with
Blanche Sweet, Raymond Hackett, and
Philip Truex. There seems to be a
good deal of doubt that the play is a
party at all, and if it is, it's a pretty
poor one. An incredibly dull family
start off in a bad way, bore everybody
in the process of getting into a much
worse way, and end up in such a
mess of elopements with crooners, and
marriages with New Haven waitresses
that the playwright throws up his
hands and rings down the curtain on
them.

Broad: Lenore Ulric opens tonight
in *East of the Sun*, in which a beautiful
little rich girl is bored with it
all, and falls in love with a young aviator,
who awakens in her "the smouldering
fire of passion and true love." Knowing
Miss Ulric of old, we feel sure she will
be equal to the part.

Movies

Aldine: *Catherine the Great*, starring
Elizabeth Bergner, a very happy
thought, is being held over for a second
week. A Mickey Mouse cartoon
helps to make the evening even more
interesting.

Arcadia: *Six of a Kind*, a comedy
which ought to be swell, with W. C.
Fields, Alison Skipworth, Charles
Ruggles, Mary Boland, and Burns and
Allen. We couldn't ask for more than
that. Coming Friday: *Mystery of
Mr. X*, starring Robert Montgomery.

Boyd: *Death Takes A Holiday*, until
Wednesday. *Spitfire*, Katharine
Hepburn's new starring film, opens
then, and we are sure that all Bryn

Mawr will rush to see its "golden
saglet!"

Earle: Richard Barthelmess in *A
Modern Hero*, adapted from Louis
Bromfield's novel of the same
name. Not so good, and we doubt that
the personal appearance of Mary Pick-
ford in a whimsical sketch, *A Church
Mouse*, helps matters very much.

Europa: A heavy attempt at the
melodramatic macabre, *The Ghoul*,
with Boris Karloff. We laughed our-
selves into fits at this English slow
try for a snappy thriller, but it's not
worth going all the way to Philadel-
phia to do that.

Fox: A musical screen version of
George White's *Scandals*, with Rudy
Vallee, Jimmy Durante, Cliff Edwards
and lots of girls as undressed as the
movies think they can get away with.

Karlton: Another bus ride adven-
ture story, *Cross Country Cruise*, with
Lew Ayres and June Knight

Stanley: *Wild Cargo*, the new
Frank Buck film, starring a python,
a panther, and a couple of hooded
cobras.

Local Movies

Ardmore: Wed. and Thurs., Lionel
Barrymore in *This Side of Heaven*;
Fri. and Sat., *Hips, Hips, Horray*,
with Wheeler and Woolsey; Mon. and
Tues., Anna Sten in *Nana*; Wed. and
Thurs., Fredric March and Sylvia Sid-
ney in *Good Dame*.

Seville: Wed. and Thurs., *Fash-
ions of 1934*, with William Powell,
Bette Davis and all-star-cast; Fri. and
Sat., Greta Garbo and John Gilbert
in *Queen Christina*; Mon., Tues. and
(Continued on Page Four)

Questionnaire Shows

Nature of Courses

(Continued from Page One)
ing, and by only 2/3 to cover the ma-
terial. *First Year Mathematics* re-
quires twice as much memory as origi-
nality, covers 8 times as many details
as trends, discourages 1/3 of the stu-
dents, but completely covers the ma-
terial, and is thought by no one to have
too much reading. *First Year Music*
demands 4 1/2 times as much memory
as originality, contains 3 times as
many details as trends, covers the ma-
terial, discourages only 1/10 of the
students, but is thought by 1/5 to in-
volve too much reading. *First Year
Archaeology* necessitates 3 1/2 times
as much memory as originality, bal-
ances trends with details, discourages
no one, absolutely covers the material,
and is not considered to have too
much reading. *First Year Greek* ex-
acts 8 times as much memory as origi-
nal work, deals with twice as many
details as trends, covers the material,
has not too much reading, but dis-
courages almost 1/2 of the students.

It is interesting to notice that al-
most all the popular Electives elimi-
nate the necessity of doing memory
work and give the students a chance
to use their suppressed originality.
Playwriting is completely based on
originality and needs no memory, has
no details, covers the material, suc-
ceeds in discouraging no one, but is
thought by 1/5 of the students to have
too much reading. *Modern
French Tendencies* needs twice as
much originality as memory, deals
completely with trends, and covers
the material, but 5/6 of the students
think it has too much reading and
1/6 are discouraged. *Education* re-
quires twice as much memory as origi-
nality, covers twice as many trends
as details, and discourages no one, but
only 3/4 of the students think it cov-
ers the material and 1/2 think it has
too much reading. *Experimental
Writing* needs all originality and no
memory, balances trends with details
in the proportion of 1 to 1/2, discour-
ages no one, but is thought by only
1/3 to cover the material, and by 1/10
to have too much reading. *Contem-
porary Verse* requires no memory
and some originality, deals with 4
times as many trends as details, com-
pletely covers the material, discour-
ages no one, and has not too much
reading. *Rhetoric* required nothing
but originality, dealt entirely with
trends, had not too much reading,
covered the material, and discouraged
no one, while *Criticism* needs neither
memory nor originality, covers nei-
ther details nor trends, covers the ma-
terial, but has too much reading and is
discouraging. *The Modern Novel* ex-
acts 3 times as much originality as
memory, has no details, and discour-
ages no one, but is believed by 1/3 of
(Continued on Page Three)

are great occasions which we support by our own attendance and by the enforced attendance of our families and friends. There is nothing that pleases either them or us so much as our showing off our handiwork.

Those of us who saw *Pygmalion* last week-end represent a chosen few, and those of us who have recovered from that great Shavian venture feel that in no way did it represent either the choice or the talent of Bryn Mawr. We do not feel competent to criticize the actual production; but so far as we are concerned as undergraduates, the play was a failure. We saw only four undergraduates on the stage, and three of these had minor parts. It was a star play, with important male roles done by players not only alien to Bryn Mawr, but unconnected with any college dramatic organization.

Varsity Dramatics was never designed as an organization to sponsor professional or semi-professional productions. Dramatics are extracurricular, and we have a dramatic organization to give as many of us as possible a chance to disport on Goodhart stage. As it is, we find that the Varsity Players are apparently not interested in doing a play that will let us display the slight finish we may have achieved after toiling through the Freshman Show, occasional one-act plays and even Varsity plays. Apparently the students of the college are not good enough to work in the productions of the college dramatic association. It is a further outrage that the four undergraduates in the play had to be supported by six players who are not undergraduates at all.

If Varsity Players is to receive undergraduate support, it must change its policies. We do not mean to say that we are planning a deliberate boycott, but it is a fact that we have lost interest in college dramatics this year and that, in the midst of our Shavian despondency, we are looking forward indifferently to the future. The Varsity Players need reorganization to give us what we, as undergraduates, want. Aspiring actresses all, we ask for a chance to act, even if we are not very good. We are enthusiastic and optimistic enough to believe that when we are given an opportunity to work for Varsity Dramatics, that organization will find some good actresses among us, and will be better supported next year.

Questionnaire Shows Nature of Courses

(Continued from Page Two)

the students to have too much reading and by only 2/3 to cover the material. *Biblical Literature* needs all originality and no memory, contains no details, has not too much reading, entirely covers the material, and discourages no one. *Logic* requires 1 1/2 times as much originality as memory, deals entirely with trends, covers the material, has not too much reading, and discourages no one.

On the other hand *Elements of Law* demands 8 times as much memory as originality, covers the material, and discourages no one, but deals with 2 1/2 times as many trends as details, and is considered by only 1/2 to cover the material. *Harmny* needs almost as much memory as originality, contains nothing but details, but overwhelmingly covers the material, discourages no one, and has not too much reading. *Art of the Far East* exacts 4 times as much memory as original work, almost balances details with trends, has not too much reading, covers the material, but discourages 1/8 of the students.

In the following section the major and advanced courses are dealt with according to departments.

Major and Advanced Biology

The courses in the Biology Department mostly involve memory, place the emphasis on trends rather than details, do not demand too much reading from the students, cover the material announced and discourage comparatively few. The *Second Year Course* demands ability to memorize in the ratio of 5 to 1 to originality, covers twice as many details as trends; 3/5 of the students think it covers the material, 1-10 complain that there is too much reading, and 1/5 find the course discouraging. *Heredity* apparently involves no memory and all originality, effects a balance of emphasis on trends and details, does not involve too much reading, covers the material and discourages nobody. *Biochemistry* demands twice as much memory as originality, stresses twice as many trends as details, does not demand too much reading, covers the material very well, but discourages 1/3 from further study.

Chemistry

The major and advanced courses in Chemistry apparently require no originality, and practically all memory for details, do not ask the student to do too much reading, cover the material quite thoroughly, and discourage none, save in the second year course. The *Second Year Course* requires 7 times as much memory as originality, emphasizes details in the ratio of 3 to 1 to trends, is thought by 1/8 to ask too much reading from the students, and discourages 1/2 of the students from further study. Both Physical Chemistry and Advanced Organic Chemistry demand no originality, stress no trends, limit the reading within reason, cover the material, and discourage no one.

Archeology

The course in *Ancient Athens and Rome* demands 1/5 more memory work than originality, stresses trends and details respectively in the ratio of 3 to 2, is perfectly satisfactory as to the amount of reading required, covers the material exceptionally well, and discourages no one. *Aegean Archaeology* seems to involve neither memory nor originality, covers twice as many details as trends, does not ask for excessive reading, but is considered by only 1/2 of the students to cover the material, and discourages 1/2 of the students from taking it. *Ancient Architecture* requires 3 times as much memory as originality, covers twice as many trends as details, covers the material, does not demand too much reading, and sustains the interest of those taking it.

Economics and Politics

The major and advanced courses in Economics and Politics differ considerably in their characteristics. In the

first place, courses requiring memory almost equal the number requiring originality, and similarly the courses balance with each other in handling trends and details. In the second place, the results of the questionnaire show that both second year courses contain too much reading and discourage some students, whereas the advanced courses do neither. *Major Economics* requires twice as much originality as memory, places 9 times as much stress on trends as details, covers the material very well, is considered by 1/10 of the students to require too much reading, and discourages 1/10. *Second Year Politics* demands twice as much memory as originality, has 1/5 more trends than details, is thought by 1/8 to involve too much reading, is generally considered to cover the material, and discourages 1/10 of the students. *International Law* exacts no originality at all, covers 3 times as many details as trends, but does not cover the material announced. *Finance*, on the contrary, involves all originality, is concerned mainly with trends, and is believed to cover the material satisfactorily. *Post Major Economics and Politics* requires no memory, but all originality, takes up 1/3 more trends than details, but is thought by only 1/3 to cover the material.

Education

The courses in the Education department vary in their distinguishing characteristics considerably. *Mental Tests and Measurements* demands twice as much originality as memory of the student, places 3 times as much emphasis on trends as details, is perfectly satisfactory as to reading, does not cover the material according to 1/3 of the students answering, and discourages 1/3. *Child Psychology* requires neither memory nor originality, stresses trends exclusively, is thought by 1/2 to require too much reading, covers the material announced, and discourages no one.

English

The four courses on which students commented in the questionnaire apparently vary greatly in presentation of the material they cover. *English Literature of the Romantic Period* requires all memory work and no originality, covers twice as many details as trends, is criticized by 2/3 as having too much reading, is believed by 2/3 to cover the material, and discourages 1/3 of the students taking the course. *English Literature of the Middle*

Ages, another second year course, balances the amount of memory work and originality required, covers 1/4 more details than trends, does not require too much reading, covers the material extraordinarily well, and discourages no one. *English Poetry from Arnold to Bridges* requires no capacity for original work and all ability to memorize, covers mainly details, has too much reading, covers the material, and is discouraging. *Elizabethan Drama* demands neither memory nor originality, balances the emphasis on trends and details, is satisfactory as to the amount of reading required, covers the material well, and discourages no one.

French

The Major and Advanced courses in the French department show no homogeneity either in subject matter or presentation. *Second Year French* gives an opportunity for 3 times as much originality as memory work, stresses 4 times as many trends as details, is considered by 2/5 to ask the student to do too much reading, covers the material, and discourages only 1/15. *French Composition* requires twice as much originality as memory, covers no trends and all details, is not excessive in its reading requirements, is judged by 1/2 the students to cover the material announced, and discourages no one. *French Historical Background* involves all memory and no originality, balances trends and details, demands too much reading, does not cover the material announced, and discourages a great many from further study. *16th Century French* (advanced) requires twice as much memory as originality, covers 3 times as many trends as details, is thought by 1/5 to demand too much reading, covers the material very well, but discourages 1/5.

History

With the exception of *History of the French Revolution*, in which memory

and originality, trends and details, are balanced, all the history courses require nearly entirely memory work, emphasize small details, usually have too much reading, but do not seem to discourage many students. *French Revolution* has too much reading, but covers the material and discourages no one. *English History* needs entirely memory, but, on the contrary, has twice as many trends as details, not too much reading, covers the material, and discourages no one. *British Imperialism* requires entirely mem-

ory, involves 1 2/3 as many trends as details, has too much reading in the opinion of 1/5 of the students, but covers the material and discourages no one. *Medieval Civilization* needs 1 2/3 as much memory as original work, contains the same proportion of trends to details, has not too much reading, covers the material and discourages no one. *Ancient History* demands all memory work, no details, has not too much reading, covers the material and discourages no one. *Rena-*

(Continued on Page Six)

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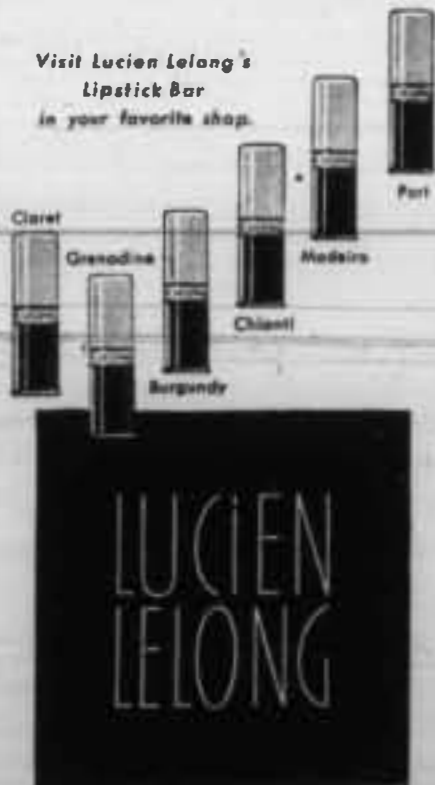
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J. Cartier Will Give Performance Here

Continued from Page One

the theatre have been applauded by all audiences.

The first profits of this performance are to go to the Undergraduate Association as the students' contribution to the Summer School. The students are urged to attend not only in order to see a brilliant and original artist but also to help the Summer School, so that they will not be assessed.

The complete program is as follows:

1. Fada Fiesta,
Traditional Spanish Air
2. Tango At Night....Mary Morley
3. DominicanAlbeniz-Kalman
(Arranged by Mary Morley)
4. SevillanosJacques Ibert
Jacques Cartier
5. Etude, Opus 25, No. 7,
Frederick Chopin
Waltz, Opus 64, No. 2,
Frederick Chopin
Waltz, Opus 64, No. 1,
Frederick Chopin
Mary Morley
6. (a) Love Song—Dante to
Beatrice,
Mario Castelnuova-Tedesco
(b) City Song...Josef Holbrooke
7. Portraits for the Theatre—
(a) An Eastern Actor:
An impression of Ganjiro,
the Japanese actor, in his impersonation of Futen, god of the winds and rain.
(b) Borgia:

Pope Innocent VIII is dying, Rodrigo Borgia, already a cardinal and next in line to the Papacy, waits, vulturelike, for Death to take the aged Pope. The scene occurs in the Papal robing room which adjoins the dying man's bedchamber.

(c) Royal Rehearsal:

The gay young King of France, Louis XIV, conducts a rehearsal for his most famous ballet, "Apollo dances for the Nine Muses." It was for these extravagant, pompous spectacles created by the King with himself always in the leading roles supported by the fairest flowers of French nobility, that won Louis XIV the title of "Le Roi Soleil." He was an accomplished dancer, studying under the strict tutelage of the imported ballet master, Mancini, and during the earlier part of his life his chief diversion was the creation of these gorgeous, if slightly ridiculous, ballets. The music used here is that written by the King himself for the ballet, and the costume is a faithful reproduction of the one worn in the original performance, and in which Louis was painted by the portraitist, Rigaud.

(d) Ritual in Spain:

Jacques Cartier

8. Waltz, La Plus que Lente,
Claude Debussy
MalaguenaErnesto Lecuona
Mary Morley

9. Two dances form the dance-cycle, "Legends of the Hopi"

(a) Mescal Dance:

For over a hundred years the Hopi have been copying the Mescal Rite and Dance of their northern neighbors, the tribes of the Osage. In the autumn, runners are sent from the Hopi villages to northern Mexico to procure the mescal peyote necessary for the ceremony, and on their return, the Rite begins. The Medicine-Maker and the Sun Priest gather in the Kiva, where to the beat of the tombe and chant of the Mescal Peyote, they perform an elaborate ceremony of taking the vision-conjuring peyotes, which is followed by the rising of visions, and the spontaneous, ecstatic dance, after which the dancer sinks into his blanket, to a medicine sleep of ghost-ancestor dreams. Mr. Cartier performs only the dance that follows the Rite.

(b) War Dance.

Pygmalion Reviewed by Dramatic Critic

Continued from Page One

the rank it has attained, as one of our great modern plays. Still, I can't help wishing Shaw was a little less the critic and a little more the photographer. The best plays are written by playwrights whose main intent is playwriting.

The performance given by the Var-

sity players was smoothly competent. William B. Cowen paced his company with a nice understanding of effort. And, for the most part, there was no obvious self-consciousness.

Honora Bruère, who played Eliza Doolittle, has a definite magnetism. Where she should dominate she does. Her handling of the "cockney" dialect was none too easy for her, but she gained sureness with education. Only in the few highly dramatic moments of the play was the role of Eliza above Miss Bruère's head. When these climaxes came she attempted to circumvent them, rather than meeting them face to face.

Elizabeth Meade as prim Mrs. Pierce, housekeeper of Higgins, gave the most competent performance of the evening. Her acting was poised, and unhurried. Her only fault lay in the improper use of her hands. Margaret Kidder made Miss Eynsford-Hill determinedly unsure of herself. Agnes K. Lake, as Mrs. Eynsford-Hill, gave the impression of having been born to flutter. Magdalen Hupfel

Flexner made Mrs. Higgins a self-confident and quite charming matron. Elizabeth Washburn was an efficient maid.

Janet Barber's scenic effects were remarkably good. In fact, no company could ask for better property support than was supplied on Friday and Saturday nights.

From curtain to curtain *Pygmalion* held the interest of the audience. The sophisticated cynicism of the script was handled with scarcely a fumble by the well-drilled cast.

IN PHILADELPHIA

(Continued from Page Two)

Wed., Will Rogers and Louise Dresser in *David Harum*.

Wayne: Wed. and Thurs., all native cast in *Eskimo*; Fri. and Sat., *Cat and the Fiddle*, with Ramon Novarro and Jeannette MacDonald; Mon. and Tues., *It Happened One Night*, with Clark Gable and Claudette Colbert; Wed. and Thurs., Constance Bennett and Franchot Tone in *Moulin Rouge*.

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French Miracle Play Given in Cloisters

Continued from Page One

rett, was charmingly sly and crafty, leered maliciously to emphasize his evil demands, followed Théophile around the stage with crouching, cat-like movements that could not have been better calculated to convey the illusion of a devil, and did a beautifully convincing piece of acting when he was overpowered by Notre Dame. The highest praise that could possibly be given the rest of the cast is to explain that they completely subordinated their personalities to conventionalized performances of their roles, and did it so well that not one of them for a single second broke through the illusion of the play by appearing to be anything but the two priests, the angel, the Bishop, or the Virgin Mother which she was supposed to be.

We found ourselves wishing that the miracle play had been in English, because then we would not have needed to miss any of the words, but we sincerely believe that *Le Miracle de Théophile* was done in exactly the correct and most appropriate tone and setting, and we hope that many more miracle plays, whether in French or English, will be given while we are in college.—D. T-S.

Miss Park Describes Next Year's Courses

Continued from Page One

will also be an undergraduate course in the History of Religion or in Comparative Religion, but the instructor has not as yet been chosen.

Mrs. Potter, of the Department of History of Art, has resigned and is

going to New York.

It has long been the desire of the College Administration to bring in a professor who has had the full Harvard training in History of Art. For next year, Harold Wethey, a graduate of Cornell, who is to take his doctor's degree at Harvard this year, has been chosen as instructor-elect in the History of Art. He is, this year, assistant in History of Art at Harvard. His doctor's thesis is reported to be one of the most brilliant written in the Harvard department in a long time. His own field is the Art of the French Renaissance and he will give next year an advanced course in French Art of the 17th and 18th centuries.

Registration in courses in Economics increased enormously two years ago and it has seemed advisable to extend the range of courses offered in that department. It was decided therefore to appoint an additional professor whose special field would be money, finance and banking. Accordingly, Dr. Karl L. Anderson has been chosen as Associate-Elect in Economics. Dr. Anderson took his M.A. and his Ph.D. degrees at Harvard, where he has been for the past four years

Instructor in Economics and Tutor in the Division of History. He is to take charge of one of the two sections into which the first year course in Economics will be divided next year. He will also give a second year course on the Problems of Money and Banking. Mrs. Smith will give a course on Economic Problems and Dr. Wells will offer an advanced course for undergraduates on Contemporary Politics.

Dr. Carpenter will continue for one more year his work in the Department of Greek, which he took on as an experiment this year. After working as Director of the American School of Classical Studies at Athens, Dr. Carpenter has been interested in applying ancient literature to Archaeology. Dr. Latham has consented to resume her Tuesday journeys from New York next year in order to give her course in Play-Writing again. Dr. Noether, whose salary is a gift to the college, will return again. It

B. M. League

Joan Hopkinson, '35, has been elected President of the Bryn Mawr League for next year.

is possible that another German scholar may be appointed to the faculty.

The President has invited Professor John Livingston Lowes, of Harvard, the noted scholar and author, to be the Mary Flexner lecturer for next year and use for his six public lectures the study of Keats which he is making.

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Questionnaire Shows Nature of Courses

(Continued from Page Three)

Assurance History exacts entirely memory work, 1 1/3 times as much work in details as in trends, discourages no one, but is thought by 1/3 of the students to cover the material and by the same proportion to have too much reading. *American History* requires 8 times as much memory as originality, deals with twice as many trends as details, but is thought by almost 1/2 of the students to have too much reading, by only 1/4 to cover the material and by 1/8 to be discouraging. *Continental History* needs entirely detailed memory work, but has not too much reading, overwhelmingly covers the material, and discourages no one. *Europe Since 1870* necessitates all memory, involves 1 2/3 times as much work in details as in trends, has too much reading in the opinion of 1/5 of the students, does not cover the material in the opinion of 2/5, and discourages 1/5.

History of Art

All of the Major and Advanced History of Art courses listed in the questionnaire are characterized as involving mainly memory, stressing trends, covering the material well without demanding too much reading and being very encouraging. The only differences in analysis lie in the differing proportions: *Medieval Art* requires no originality, and does not stress details at all; *Philosophy of Art* also requires no originality, but balances the emphasis on trends and details; *History of Prints* (elective) requires twice as much capacity for memory work as originality, and stresses trends 4 times as much as it does details.

Italian

First Year Italian demands 4 times as much memory as originality, places its emphasis entirely on details, does not require too much reading, covers the material, and discourages only 1/4

of the students taking it. *Second Year*, similarly, requires mostly memory work, stresses twice as many details as trends, is criticized by 1/2 for having too much reading, covers the material, and is discouraging to 1/2 of the students taking it.

Latin

Save for *Latin Prose*, no one found any of the Major or Advanced Latin courses discouraging, and the emphasis of all the courses seems to lie on trends. *Second Year Latin* demands memory equally as much as originality, covers 5 times as many trends as details, is criticized by 1/3 as having too much reading, and covers the material very well. *Advanced Latin* gives no opportunity for originality, places no stress on details, covers too much reading, and does not cover the material announced. *Medieval Latin* is revealed as requiring twice as much originality as memory, emphasizing trends 3 times as much as details, demanding too much reading according to 1/3 of the replies, and covers the material very well.

Mathematics

The Major and Advanced Mathematics courses in every case stress details, do not require too much reading, cover the material announced, and discourage no one (except *Third Year Calculus*, which discourages 1/3). They differ in their demands for memory and originality: *Second Year Mathematics* balances memory and originality in the ratio of 5 to 3; *Second Year Calculus* and *Second Year Geometry* involve no memory; *Third Year Mathematics* requires all memory work, *Third Year Calculus* balances memory with originality in the proportion of 3 to 2; and *Theory of Fundamentals of Complex Variables* balances the two exactly.

Music

The Second and Third Year Music courses all encourage further study, and all emphasize trends twice as much as details, except in the case of *Advanced Harmony*, which excluded

both. *Second Year Music* balances memory with originality in the ratio of 3 to 2, is criticized by 1/3 for excessive reading, and covers the material very well. *Third Year Music* balances memory and originality, is thought by 1/2 to cover material. *Advanced Harmony* requires all originality and covers the material.

Philosophy

Trends rather than details are emphasized in all of the Second and Third Year Philosophy courses, the reading is satisfactory to the students in all of them, and originality is demanded rather than memory work save in the *Kant and Hegel* course. All of the courses are encouraging except *Philosophical Problems*, which discourages 1/2 of the students from further study. As for the degrees to which the separate courses cover the material announced, *Ethics* is considered by 3/5 to cover the material, 1/2 of the students of *Philosophical Problems* think the course covers the material, *Metaphysics* covers the material satisfactorily, and *Kant and Hegel* is criticized for not covering the material announced.

Physics

The Major and Advanced Physics courses involve mostly memorization of small details, and are perfectly satisfactory in the amount of reading they require. *Second Year Physics* is criticized by 1/3 for not covering the material, but both *Third Year Physics* and *Astronomy* cover the material announced for those courses. *Second Year Physics* discourages most of the students taking it, whereas *Third Year Physics* and *Astronomy* discourages no one at all.

Greek

The Greek department is characterized by detailed memory work. *Elementary Greek* demands 10 times as much memory as originality and entirely detailed work, discourages 1-10 of the students. *First Year Greek* has been analyzed under the section dealing with popular courses. The Major

Greek courses all require memory and no originality, but they balance trends with details, have not too much reading, cover the material, and discourage no one.

Geology

The Geology courses are, in the tradition of the Minor course, concerned entirely with memory and not at all with originality; as a whole, detailed work predominates and there is not too much reading, but the courses do not all cover the material nor refrain from discouraging the students. *Paleontology* is all memory work and discourages a large proportion of the students, but it balances trends with details, covers the material and has not too much reading. *Mineralogy* is also entirely memory work, but is completely detailed and covers the material in the opinion of only 1/2 of the students; it has not too much reading and discourages no one.

German

The German department, as a whole, offers an unusual opportunity for original work, emphasizes mainly trends, does not have too much reading and discourages almost no one. *First Year German* has twice as much memory as original work, stresses trends slightly over details, and completely covers the material, but it discourages 1/9 of the students and has too much reading in the opinion of 1/6. *Second Year German* has no memory work at all, no details, and not too much reading; it completely covers the material and discourages no one. *German Composition* balances memory with original work, emphasizes details, has not too much reading, covers the material, and discourages no one.

Psychology

The Psychology courses, with the exception of *Motivation*, are all detailed memory work, do not seem to cover the material, and discourage quite a large proportion of the students. *Experimental Psychology* has twice as much memory as detailed

work, contains all details, does not have too much reading, discourages 1/4 of the students and is thought by 1/2 not to cover the material. *Abnormal Psychology* is entirely detailed memory work, but has not too much reading, covers the material, and offers no discouragement. *Social Psychology* requires twice as much memory as originality, balances details with trends, has not too much reading, offers no discouragement, but is thought by only 1/2 of the students to cover the material. *Motivation* is the only Psychology course to necessitate more originality than memory, but the work is completely detailed, does not cover the material and discourages 1/2 of the students.

Social Economy and Research

The Social Economy department discourages no one, and stresses mainly memory and trends. *Labor Movements* requires twice as much memory as originality, covers the material, and the reading is satisfactory in amount. *Social Investigation* demands mostly memory work, places equal emphasis on trends and details, and does not require excessive reading. *Applied Sociology* balances originality and memory in the ratio of 3 to 2, puts 3 times as much stress on trends as on details, is criticized by 1/3 for having too much reading, and by the same number for not covering the material. *Anthropology* involves 2/3 more memory work than originality, presents 5 times as many trends as details, has not too much reading, and is thought by 3/5 of the students to cover the material.

Spanish

All of the courses in the Spanish department demand mainly the ability to memorize detail, except in the case of *Advanced Spanish*, which excludes both trends and details. The amount of reading is satisfactory in all the courses. Both *First* and *Second Year Spanish* cover the material and encourage students in further study, but *Advanced Spanish* has neither of these characteristics.

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